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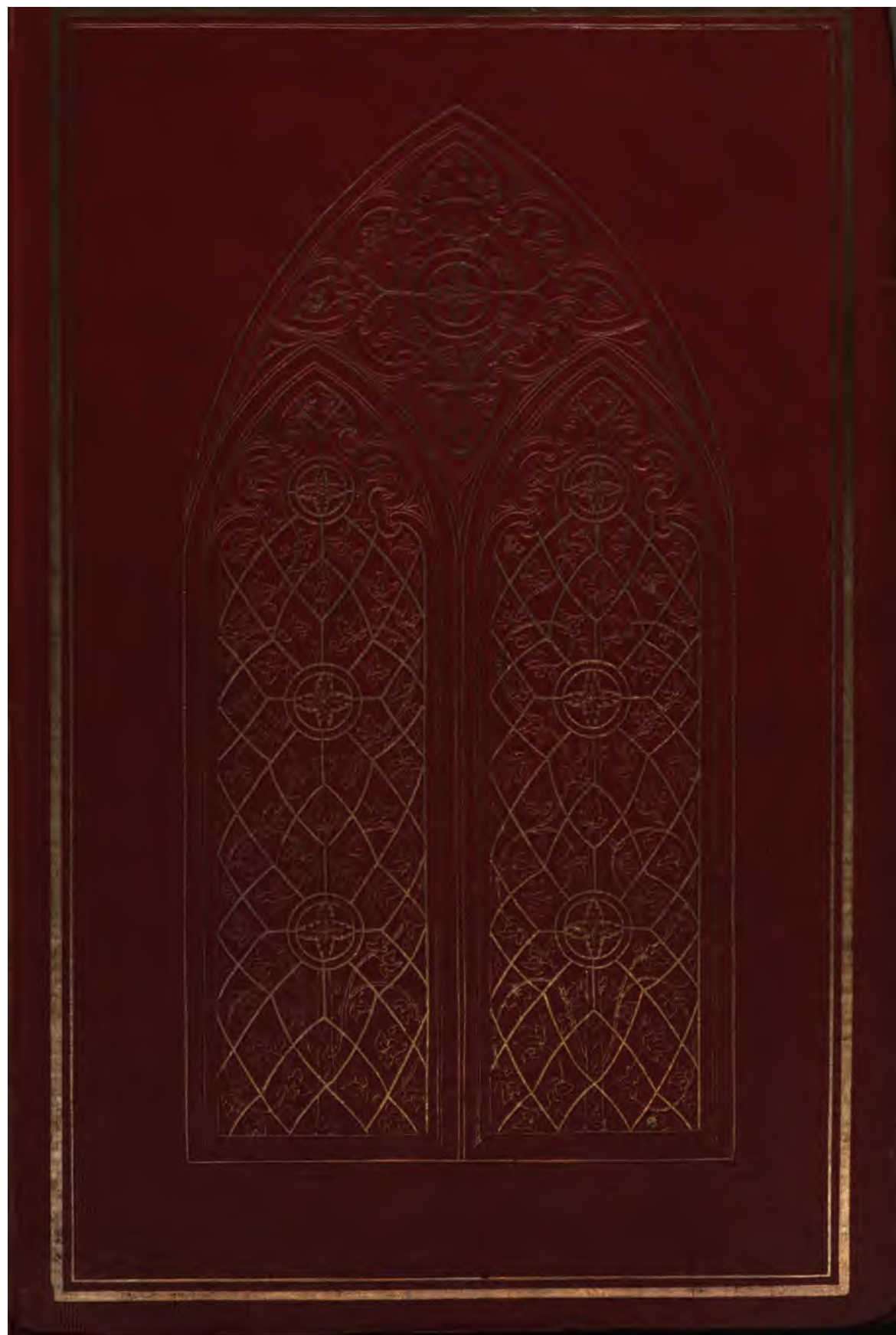
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AN INQUIRY  
INTO  
THE DIFFERENCE OF STYLE  
OBSERVABLE IN  
Ancient Glass Paintings,  
ESPECIALLY IN ENGLAND:  
WITH  
HINTS ON GLASS PAINTING,  
BY AN AMATEUR.

"PROBA EST MATERIA, SI PROBUM ADHIBEAS ARTIFICEM."

ERASMI ADAGIA.

PART II.—PLATES.

OXFORD:  
JOHN HENRY PARKER.

MDCCCXLVII.



## A DESCRIPTION AND EXPLANATION OF THE PLATES AND CUTS OF THIS WORK\*.

### PLATE 1.

THE date of this glass is about the middle of the thirteenth century. It occupies the head of the most northern of the three east lancets of the chancel of Westwell church, Kent. There is no other painted glass in the window. In the central lancet are the remains of a very fine Jesse. The southernmost lancet contains no painted glass. See further as to this glass ante part i. p. 41.

### PLATE 2.

This subject is copied from a mutilated panel which seems to represent the mission of St. Birinus, a Benedictine monk, who was sent by Pope Honorius I. to preach Christianity in Britain. He arrived in this country A.D. 634, and at Dorchester baptized King Cynegils, who assigned him that city as his see. He died bishop of Dorchester, A.D. 650. See Addington's "History of Dorchester Abbey."

The panel in question occupied, along with other fragments, one of the triangular shaped openings at the back of the sedilia on the south side of Dorchester church. We in

\* It may be necessary to observe, and Cuts, the shadows, if any, are that in nearly all the uncoloured Plates, omitted.

## PLATE 6.

A glazing panel from one of the windows of Stanton Harcourt church, Oxfordshire. It has already been noticed; ante part i. p. 60.

The width of the panel is 21 inches. I should add that the white outer margin does not appear from the inside of the church so wide as it is here represented; about one half of it being concealed by the stone-work of the window.

The date of this glass is, I think, about the end of the third quarter of the thirteenth century. Part of the scalloped ornament, which forms a line at the foot of the figure, is engraved the full size in Cut 5; see part i. p. 52.

## PLATE 7.

The chancel of Newick church, Sussex, is lighted by four early Decorated windows, two on each side; consisting each of two trefoil-headed lower lights, with a cinquefoiled tracery circle above. The glass here sketched occupies the cinquefoiled tracery light of the westernmost window on the north side; it is, I apprehend, of the first quarter of the fourteenth century. In the cinquefoil of the opposite window, is a similar subject of the same date,—but this panel is surrounded with naturally shaped maple leaves, placed however on a cross-hatched ground. There is no other painted glass in the church.

## PLATE 8.

From the east window of Selling church, Kent, which—like that of Lapley church, Staffordshire, engraved in Mr. Petit's "Remarks on Architectural Character," Oxford, 1846—consists of five lower lights, with open spandrels, but here

the lower lights are cinquefoil headed, and are of width, as well as of different lengths: the central light the widest; the one on each side rather narrower; two outermost, the narrowest. Each light is divided by saddle-bars into five principal compartments or glazings. The central compartment in each light, is occupied by a flat-topped canopy with a figure under it: and the panel immediately under the canopy, in each light, contains a shield. One of these glazing panels is represented on the plate. This, as far as I can judge, appears to have been in the original position of the shields. The shields in 1843 were in the same state as in July 1790, when Parsons wrote the description of them. See Parsons' "Monuments and Glass in East Kent," Cant. 1794. The shield in the first light, counting from the north, displayed the arms of France; that in the second, the arms of France, represented on the plate; that in the third, the arms of England; the fourth shield was "broken and repaired with common glass" and the fifth shield bore the arms of Warren.

The rest of each of the lower lights was originally filled with white patterns and ornamented borders. The two outermost lights being filled with a quarry pattern, (on the plate is represented the full size in Cut 15, ante p. 89,) and the two next lights with the pattern of the plate. Unfortunately only a single fragment of the original pattern of the central light remained. Judge

\* I have heard it stated that this shield once displayed the quartered arms of Castile and Leon. If this is correct, it would almost follow that the arms represented in the Plate are those of Margaret of France, who, in 1298, became second queen of King Edward I., and that the arms of Castile and Leon were inserted in respect of his former queen, Eleanor of Castile. This supposition would limit the date of the

window to some part of the reign between the king's second marriage in 1298, and his death, in 1307. I add that Gilbert de Clare, Earl of Hertford and Gloucester, who died in 1295, married Joan, daughter of Edward I.; and that John Peverel, Earl of Warren, who died in 1307, and whose ancestor married the daughter of the original family of Warren, was the arms of that family.

this fragment the pattern of the centre light must have been of the same character, though of different design, to the pattern represented in the plate. The four spandrels each contained a white rose on a red ground. One of these roses is represented the full size in Plate 42. The date of the glass is within the first quarter of the fourteenth century.

I have been thus minute in describing the arrangement of this window, for it is a very beautiful one of its kind. The effect of the canopies and arms, is that of a broad line of colour reaching across the window, like a chevron, the canopy and shield in the central light being raised above those in the lights immediately adjoining it, and those in these lights being elevated to a similar degree above the canopies and arms in the outer lights.

#### PLATE 9.

This glass is about the same date as the last. The extreme length of the subject is 13 inches.

#### PLATE 10.

The chancel of Chartham church, Kent, is lighted by four windows on each side, and an east window, all of very singular design. The east window, which may be said to be the double of one of the side windows, is engraved in Mr. Petit's "Remarks on Architectural Character."

Each of the side windows consists of two trefoil-headed lower lights, and a head of tracery.

All the side windows retain considerable portions of their original glazing.

The glass in the opposite windows is alike in design, but

the design of the glazing of each of the windows on each side of the chancel is different.

The Saviour, surrounded with the emblems of the twelve apostles, &c., as well as the arms of England, and of the other kingdoms, are represented in the tracery of the first window westward on the south side; and in the tracery of the second side window is painted the Coronation of the Virgin Mary. In this exception all the glass remaining in the side windows, both in the tracery and in the lower lights, consists of geometrical patterns. The patterns in the two windows on each side, are more enriched with arabesque than those in the other windows; but unluckily sufficient glass does not remain in the lower lights of the windows to determine whether or not any of them was originally covered by a belt of flat-topped canopies. No fragments of canopies can be discovered. The east window contains only the arms, part of its original glazing. It is therefore difficult to say whether, like the east window of Merton College, Oxford, it was once richly coloured, though I certainly adhere to this opinion.

The subject of the plate was taken from one of the lower lights of the third north window, counting from the east. It is curious to observe the prevalence of the Eastern character of ornament in this and the window next to it in the tracery lights as well as the lower lights. A portion of the inner border is engraved the full size in Cut 10, p. 85. In the two westernmost windows on each side of the chancel Decorated foliated ornaments are to be seen. A portion of the foliated pattern of one of these windows is engraved the full size in Plate 44. All this glass may, I think, be of the early part of the second quarter of the fourteenth century.

The width of each of the glazing panels represented in the plate is  $23\frac{1}{4}$  inches.



## PLATE 11.

The general arrangement of the Merton chapel windows has been already noticed, ante part i. p. 72. There are seven windows on each side of the chapel; the pattern of the glass in the opposite windows is alike. There is, I think, but little difference in date between this glass and the last. A portion of the foliated pattern is represented the full size in Plate 41, and the head in the small circular panel is given the full size in Plate 40.

## PLATE 12.

The subject of this plate was taken from one of the side windows of the chancel of Stanford church, Northamptonshire. It represents one of three canopies, which run across the window like a belt. The finials, which are here represented for the sake of giving a clearer idea of the canopy, really belong to the next glazing panel, which is filled with a white ornamental pattern.

This glass is about ten years earlier than the middle of the fourteenth century.

The width of the glazing panel is 16 inches.

## PLATE 13.

The arms of the Berkeley family. This was copied from a tracery light in the east window of Westonbirt church, Gloucestershire. I think the glass must have been painted soon after the Berkeley family acquired the manor of Westonbirt in 1361. See Atkyns' Gloucestershire.

A portion of the beaded border is represented the full size in Cut 11, ante part i. p. 86. The extreme length of the quatrefoil is  $17\frac{1}{2}$  inches, and its extreme breadth is  $12\frac{1}{2}$  inches.

#### PLATE 14.

The subject of this plate is the Virgin carrying the Infant Jesus. One of the Child's arms and a part of the cross nimbus may be perceived more clearly perhaps in Plate 51, where the head of the Virgin is given the full size. This glass occupies the principal tracery light of one of the windows of Kingsdown church, Kent. Its date is, I think, about the middle of the fourteenth century.

#### PLATE 15.

Fig. 1 is taken from a flat-headed late Decorated window of three lights, at the west end of the nave of Snodland church, Kent. The glass is, I think, of the latter part of the third quarter of the fourteenth century. The extreme width of the glazing panel is  $14\frac{1}{2}$  inches.

Fig. 2 is taken from an early Perpendicular window at the east end of the south aisle of Southfleet church, Kent. The glass seems to be of about the same date as the last. Its extreme length is  $14\frac{1}{2}$  inches.

These pieces have been noticed, ante part i. p. 162, note.

#### PLATE 16.

Fig. 1 is taken from a tracery light of a window at Mells church. It represents Mary Magdalene. The glass is, probably, of the early part of the reign of Henry VI. Its extreme length is  $40\frac{1}{2}$  inches.

Fig. 2 is from a tracery light of the west window, north aisle, of St. Martin le Grand church, York. The subject represented forms part of the Coronation of the Virgin. The date of the glass is about the middle of the fifteenth century. Its extreme length is  $33\frac{1}{2}$  inches.

Fig. 3 is an emblem of the Holy Trinity, from the principal tracery light of the south window of the chancel of Wanlip church, Leicestershire. Its date is the close of the fourteenth century, or the beginning of the fifteenth. The extreme length of the quatrefoil is 1 foot.

#### PLATE 17.

This subject was copied from the east window of Woodmansterne church, Surrey. It belongs, I think, to the third quarter of the fifteenth century.

The figure is  $11\frac{1}{2}$  inches long.

The inscription on the scroll appears to form part of the sentence, "*Credo in deum patrem omnipotentem creatorem celi et terre,*" which in the window at Fairford church, Gloucestershire, is appropriated to St. Peter, but according to Gavanti Thesaurus, de Symbolo Apostolorum, Cologne, 1705, is divided between St. Peter, and St. John the Evangelist.

#### PLATE 18.

This emblem of St. Matthew was taken from the tracery light of one of the north windows of the aisle of Snodland church, Kent. Part of the ornamental work is represented the full size in Plate 64. It is of the same date as the last example.

## PLATE 19.

A portion of one of the lower lights of the last mentioned window which contains the emblem of St. Matthew. The figure is that of St. James the less.

The lead-work of this example deserves attention, since it is evident that the glass was cut with a view to economy.

## PLATE 20.

The subject of this plate, the arms &c. of Cardinal Beaufort, was taken from the principal tracery light of one of the refectory windows of the hospital of St. Cross, near Winchester. The Cardinal's motto,—“A honeur et lyesse,”—is inscribed on the quarries. The date of the glass is, perhaps, a little earlier than the middle of the fifteenth century.

## PLATE 21.

These arms of Sir John Pury are copied from one of the hall windows of Ockwell's House, Berks. They are placed on an ornamented quarry ground, traversed at intervals by a motto written on diagonal strips of glass. These accompaniments I have omitted, fearing lest they should render the principal subject confused. Some of the entire lights are represented in Lysons' Berks, p. 247.

I have already given my reasons for believing that this glass was painted between 1450 and 1461, ante part i. p. 120, note.

## PLATE 22.

This plate is a reduced copy of Plate 23 of M. Lettu's excellent work, "Description de l'Eglise Métropolitaine du diocèse d'Auch." A coloured engraving of the window is given in Lasteyrie, "Histoire de la Peinture sur Verre," Plate 81.

The principal subject represents in one contrasted view, the incredulity of St. Thomas, and the faith of Mary Magdalene.

At the feet of the figures runs a Gascon inscription, thus ;

" LO XXV DE JHUN MIL V CENS XIII FON ACABADES LAS PRESENS  
BEBINES EN AUNOUR DE DIEU ET DE NOSTD."

That is to say, "the present windows were finished in honour of God and of our Lady, June 25, 1513." Below, beneath the figure of St. Thomas, are written the words addressed to him by our Lord, according to the Vulgate, see chap. xx. of St. John's Gospel: "Thomas, infer digitum tuum huc;" and under the figure of Mary Magdalene, "Noli me tangere."

The small subject at bottom seems to represent our Lord with the two disciples at Emmaus. In the central tracery light are the arms of the prelate François III. de Tournon.

See further as to the Auch windows, ante part i. p. 174.

## PLATE 23.

In this plate are represented the arms and crest of John Browne, second son of Sir William Browne, lord mayor of London in 1507. John Browne died 1595, having succeeded to the Reynolds' Place property, on the death of his father.

It appears from Hasted's History of Kent, that the Reynolds family sold Reynolds' Place to Sir John Browne, grandfather of the aforesaid John Browne,) who was mayor of London in 1480, and a mercer by trade. This circumstance may account for the introduction of the use of silk into the wreath which surrounds the arms.

The date of the glass seems to be about the end of the second quarter of the sixteenth century.

#### PLATE 24.

This circle is now in one of the windows of the new building at Wilton. It seems to represent the triumph of Reason over one of the worldly passions, Love. It is Flemish glass, of the latter part of the first, or the middle of the second quarter of the sixteenth century. It forms part of a series of four subjects. The first represents Love personified by a woman mounted on a fiery steed, tripping and galloping over kings, and the inhabitants of the earth. The second represents Death, personified by a female with the attributes of Atropos, mounted on a black horse and trampling under foot a female personification of Religion.

The third represents Christ seated in the clouds, attended by the emblems of the Evangelists. On the ground beneath lies a female apparently dead, with a crown on her head and a sword by her side, of which only the hilt is visible near her feet, the blade being pointed upwards.

The whole four subjects are well designed, and most ably executed.

The diameter of the circle is 11 inches.

## PLATE 25.

A badge used by Prince Edward, afterwards King Edward VI. I purchased the glass some years ago of a cottager at Horton Kirby, Kent, and afterwards presented it to Mr. Way. I have heard that it was originally either at Reynolds' Place, Horton Kirby, or in an ancient house at Dartford, some time since pulled down, part of the ornamental work of which had been collected and placed in the cottage by a former occupier. The badge has been engraved as an illustration to an interesting and learned paper "On the origin and history of the badge and mottoes of Edward, Prince of Wales," communicated by Sir Harris Nicolas, G.C.M.G. to the Society of Antiquaries, in 1846. In this engraving are represented the pearls with which the stem of the feather is ornamented, and which the smallness of my drawing caused me to omit.

I have since discovered a similar badge, but without the letters P. E., in a window of Mr. Andrews' house at Ewell, Surrey; in which example the pearls are very conspicuous.

## PLATE 26.

This has by mistake been classed with the examples of the Cinque Cento, instead of those of the Intermediate style. The glass is quite of the close of the sixteenth century. The arms are those of the Bathurst family, a member of which rebuilt Franks. The ceiling of one of the rooms bears the date 1591; and the date 1596 is carved over the entrance porch.

## PLATE 27.

No. 1 represents part of a border, the full size inserted in the west window of the church of the St. Cross, near Winchester. Its date is early in the century.

No. 2 represents the beaded ornament so common in English work. See as to this ornament ante part

## PLATE 28.

This plate is a copy, the full size, of a piece of F. in the possession of Mr. Fletcher. It is represented the lead, in order to shew the practice of the ancient painting black all round the object. The date of seems to be about the middle of the thirteenth c

## PLATE 29.

No. 1 is part of the foliage, the full size, belonging to Jesse which occupies the central east lancet of the church, Kent. The lead-work has been omitted, the lead which divides the grapes from the leaf.

No. 2 is part of one of the ornamented patterns from the Winchester cathedral, drawn the full size. It is represented out the surrounding lead-work. The date of this last is of the latter half of the thirteenth century.

## PLATE 30.

Another specimen of an ornamented pattern from the Winchester cathedral. This piece of glass is also represented



any surrounding lead, and is an excellent illustration of the practice above alluded to, of surrounding the glass with a broad black line of paint.

#### PLATE 31.

An Early English quarry, banded on all sides. It is of nearly the same date as the last two examples. In its proper position it is of course seen lozenge-wise.

#### PLATE 32.

This is the head, drawn the full size, of the figure represented in Plate 6.

#### PLATE 33.

The specimen here given exhibits in a striking manner the practice of carrying a broad black line of paint round the edge of the glass. It forms part of an ornamented panel; its date seems to be of the latter half of the thirteenth century.

#### PLATE 34.

Fig. 1 is the head, the full size, of the figure represented in Plate 2.

Fig. 2 is the head of one of the Evangelists, likewise drawn the full size, from the Jesse in the central east lancet, Westwell church, Kent.

Both these examples exhibit the flesh colour so commonly used in Early English work, as well as the mode of shading employed in the Early English style.

## PLATE 35.

This head of our Saviour is drawn the full size in a panel of French glass now in one of the windows of the church, Wilton. Its date is, I think, about the middle of the thirteenth century. In the panel our Lord appears rebuking some of His disciples.

## PLATE 36.

No. 1 is a portion, drawn the full size, of the panel representing the murder of the Innocents, which is now in a window of the Jerusalem chamber, Westminster. A woman is holding the head of a decapitated infant.

No. 2 is the head of a monk, which has been, I think, enough, inserted into the last-mentioned panel as if of one of the executioners. The woman's head does not appear to have been ever shaded. Both these heads I think, of the third quarter of the thirteenth century.

## PLATE 37.

No. 1 is the full-sized head of one of the figures of the Magdalene, in the east window of Selling church. This head has never been shaded.

No. 2 is the head, the full size, of the emblem of the Jew, in the first window from the west, on the south side of the chancel, Chartham church, Kent.

## PLATE 38.

A fragment of an ornamented pattern, the full size, of the first quarter of the fourteenth century.

## PLATE 39.

A quarry, banded on all sides. Its date is about the close of the first quarter of the fourteenth century.

## PLATES 40 and 41.

Both these specimens are represented on a reduced scale, in Plate 11.

## PLATE 42.

A rose the full size, from one of the spandrels of the east window of Selling church, Kent.

It is but an adaptation of the scalloped ornament, represented in Cut 5, ante part i. p. 52.

## PLATE 43.

This fine work is in the possession of Mr. Ward. It is, I apprehend, of the first quarter of the fourteenth century. The fascia or band, which surrounds the head, is not uncommon in representations of our Saviour at this period.

## PLATE 44.

This is part of the ornamental pattern in one of the lower lights of the westernmost window on the north side of the chancel, Chartham church, Kent.

The beaded ornament is rather curious on account of its Early English character.

See ante part i. pp. 52, 86.

## PLATE 45.

A quarry of the same date as the last example. It is inserted in one of the side windows of the chancel, Chatham church, Kent, but must have originally belonged to another window; it may be the east window of the chancel.

## PLATE 46.

A lion's head, which from its colour, green, may have formed the central ornament of some Decorated pavement. Its date seems to be about the middle of the fourteenth century.

## PLATE 47.

This head is the full size of the original. It was copied from the east window of the north aisle of Stanford church, Northamptonshire, and forms part of the subject, St. Mary teaching the Virgin to read. It seems to be a little earlier than the middle of the fourteenth century.

## PLATE 48.

This elegant beast is copied from the royal arms in the east window of Stanford church, Northamptonshire. These arms consist simply of the three lions of England. We conclude that they must have been executed a little before King Edward the Third's assumption of the title of King of France in 1340, after which he bore the arms of France quartered with those of England.

## PLATE 49.

This head has been copied from the east window of Worfield church, Salop. It appears to be some years earlier than the middle of the fourteenth century.

## PLATE 50.

This example is of the same date as the last. It is copied from one of the tracery lights of the east window of Worfield church, Salop.

The little black marks, on the white leaves, are intended to represent the particles of paint which were not entirely removed from the glass when the leaves were scraped out of the black ground which surrounds them. This mode of execution is of great antiquity. It is recommended by Theophilus. See ante part i. appendix A.

## PLATE 51.

The full-sized head of the figure represented in Plate 14.

## PLATE 52.

This is part of a border, the full size, in one of the windows of Kingsdown church, Kent. Its date is about the middle of the fourteenth century.

## PLATE 53.

A fragment of a canopy from the same window as the last example. Its date is about the middle of the fourteenth century. In this plate the shading of the glass is represented.

## PLATE 53. A.

Part of a quarry pattern, ornamented with a scroll-work.

The bands on the two upper sides of the quarry together with the lead-work, an interlaced pattern, which the scroll-work appears to extend itself. These are in the original covered with a slight coat of shadow, in order to render them more conspicuous.

The date of this glass is perhaps a little subsequent to the middle of the fourteenth century.

## PLATE 54.

Part of a tracery light in a late Decorated window on the south side of Southfleet church, Kent. The indent of the leaf is quite of Perpendicular character; and I should date the glass to be of the close of the third or the middle of the fourteenth century.

## PLATE 55.

This head has by mistake been classed with the Perpendicular, instead of the Decorated examples. It is from a window in the south aisle of the choir of York Minster, the glass of which has evidently been removed from the windows of the nave. The date of the head should be about the middle of the fourteenth century.

## PLATE 56.

A portion, drawn to the full size, of the canopy represented in Plate 16. fig. 1.

## PLATE 57.

A head of St. Sitha, from the same window as the canopy represented in Plate 16. fig. 1. The entire figure has been engraved in the 2nd vol. of the *Archæological Journal*, p. 202.

## PLATE 58.

A portion of the border of a tracery light in one of the windows of Mells church, Somersetshire. This is rather of later date than the last two examples.

## PLATE 59.

Part of a tracery light in a window at Mells church. It appears to be about the same date as the head of St. Sitha, represented in Plate 57.

## PLATES 60 and 61.

Both these quarries are from the library windows of Merton college, Oxford. The first certainly is, and I think the last is also, as early as the end of the third quarter of the fourteenth century. I have already called attention to the ill effect produced by the breadth of the modern lead-work which surrounds these quarries, ante part i. p. 259.

## PLATE 61. A.

The date of this quarry is about the middle of the fifteenth century.

## PLATE 62.

This head seems to be about the same date as the ornament represented in Plate 59.

## PLATE 63.

Part of a tracery light: of the same date, I apprehend, as the head last mentioned.

## PLATE 64.

This is a portion, drawn to the full size, of the ornament represented in Plate 18.

## PLATE 65.

A lion's head, forming part of the border in the choir of the foiled head of one of the lower lights of the east window of Woodmansterne church, Surrey. It is, I think, of the time of Edward IV.

## PLATE 66.

A portion of a canopy in one of the windows of St. Augustine's church, Kent, of the early part of the reign of Edward IV. It is introduced here for the sake of the flourished lines which serve to increase the depth of the shading. These lines are common in all Perpendicular work, even in the commencement of the fifteenth century.



## PLATES 67 and 68.

These two heads occur in the same window as the subject represented in the last Plate. They are intended as portraits of two of the family of Stotync.

## PLATE 69.

These two heads were copied from one of the windows of Thaxted church, Essex. They are nearly of the same date as the last.

## PLATE 70.

A portion of a border in one of the tracery lights of a window on the north side of the chancel of Temple Rothley church, Leicestershire. It is of the early part of the reign of Edward IV.

## PLATE 71.

This head is copied from one of a group of figures, now in one of the windows of the new church at Wilton. It is, I think, Flemish glass, and of the second quarter of the sixteenth century.

## PLATE 72.

This glass is of the same date as the last. It has been found impossible to represent in it the texture of the coarse stipple shading.

## PLATE 73.

This quarry is, I think, almost as late as the middle of the sixteenth century. It was in the same cottage at H Kirby, Kent, as the glass represented in Plate 25.

## PLATE 74.

This subject has by mistake been classed amongst examples of the Cinque Cento, instead of those of the immediate style. It forms part of the upper border of a surrounding a coat of arms. It is Swiss glass, and is of the close of the sixteenth or early part of the seventeenth century. The enamel colours here represented are particularly noticed, ante part i. p. 200, note r.

## PLATE 75.

The subject of this plate is not copied from any particular example, but is given to illustrate the nature of round glass. The stars of colour mentioned ante part i. p. 143, may be easily produced by colouring for instance, the six little angular spaces around the central pane in the second row from the top of the glazing panel, blue or purple, and the six round the corresponding pane in the second row from the bottom of the glazing panel, red or green.

The round panes from which the drawing was made are each four inches in diameter.







DORCHESTER CHURCH, OXON.

(ST. BERNICUS)



ST. NICHOLAS' CHURCH, WILTON, WILTS.





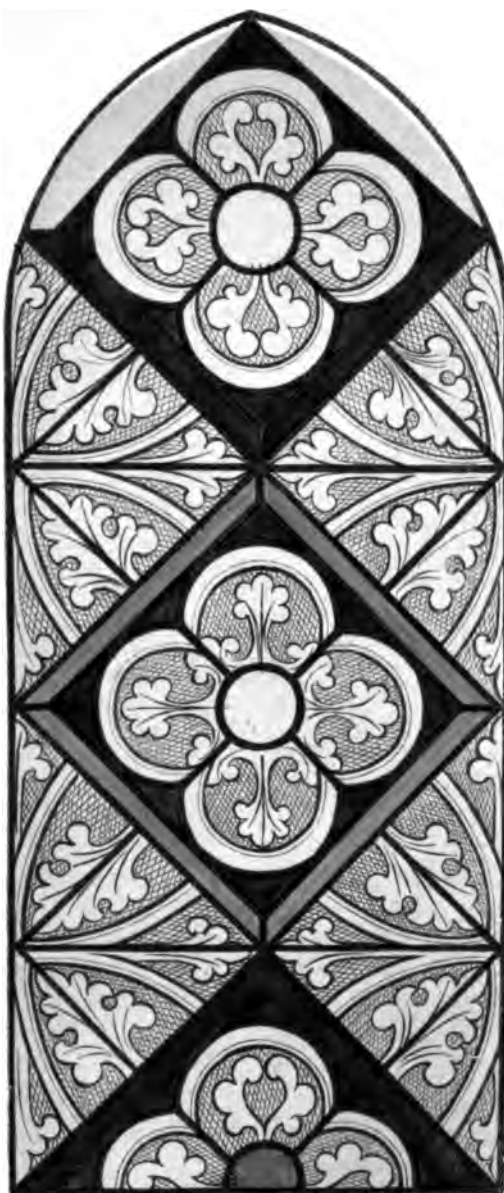
*A foot.*

ST. NICHOLAS CHURCH, WILTON, WILTS









ST. MARTIN'S CHURCH, LONDON





STANTON HARCOURT CHURCH OXFORDSHIRE.











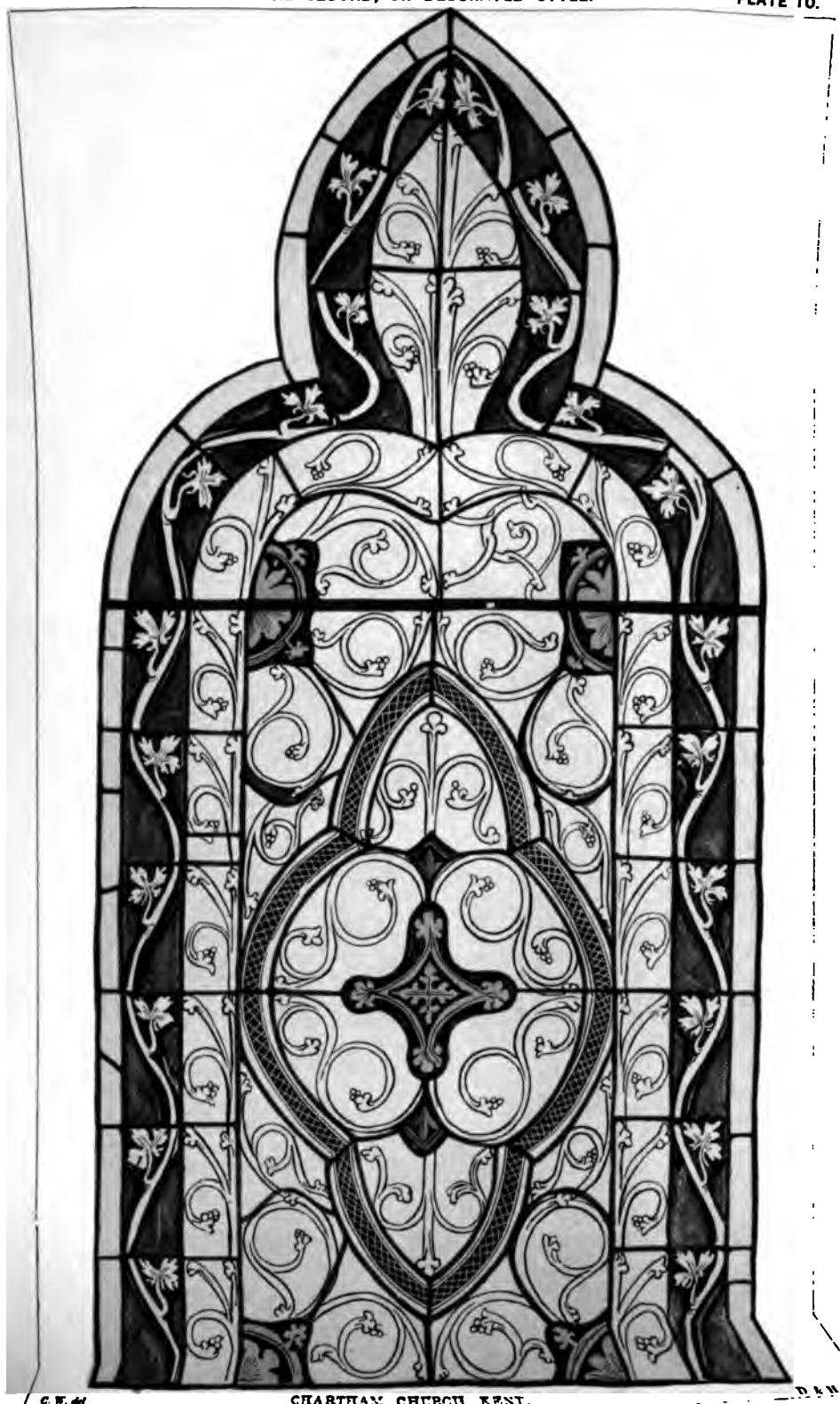
SELLING CHURCH WINDOW



SNODLAND CHURCH, KENT.

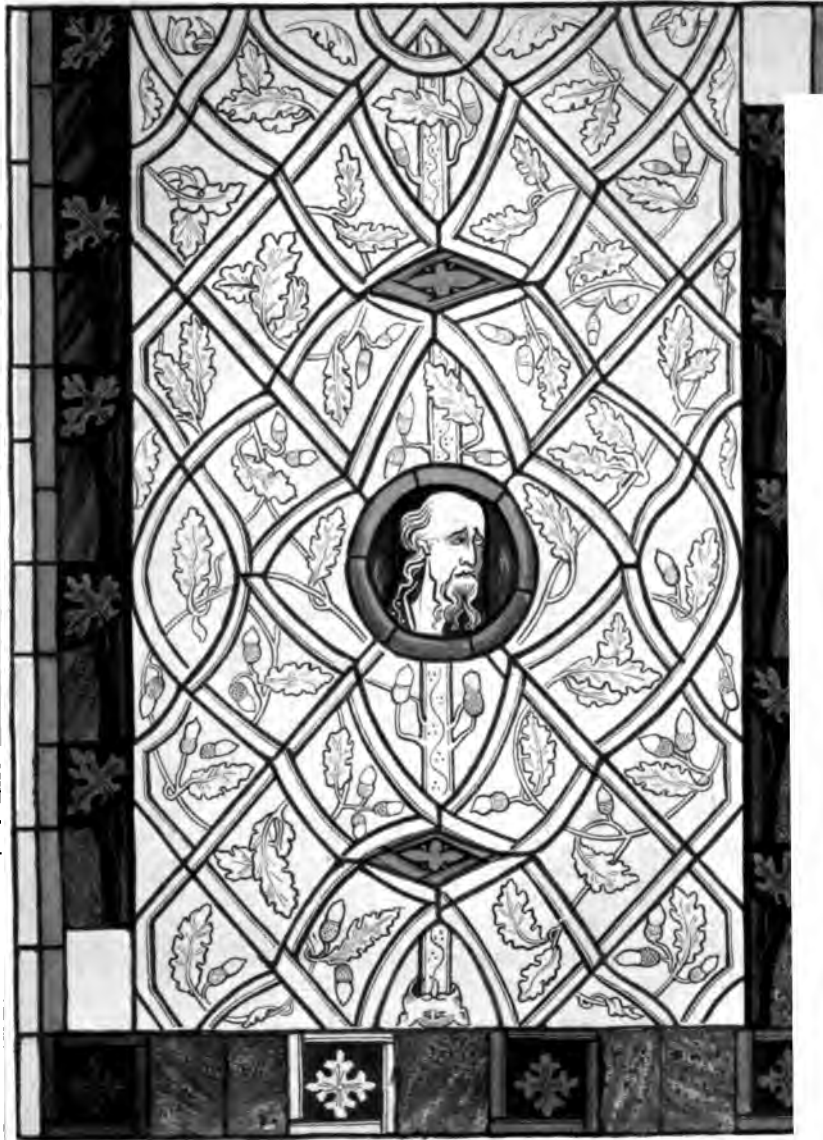












*A foli*

MERTON COLLEGE CHAPEL, OXFORD





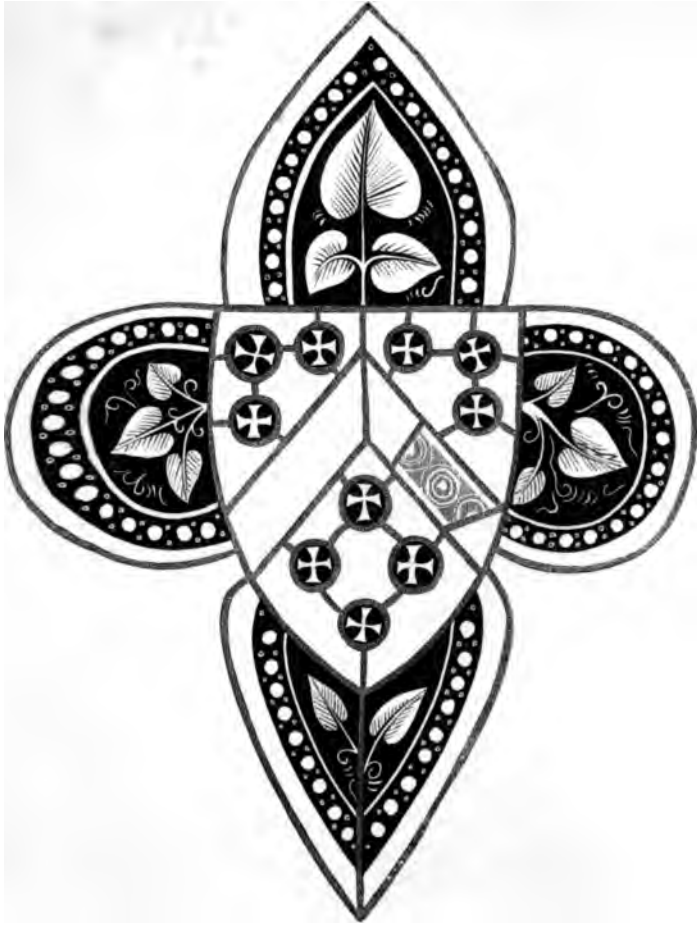




STAMFORD CHURCH, NORTHAMPTONSHIRE







WESTONBIRT CHURCH, GLOUCESTERSHIRE





*2 feet*

KINGSDOWN CHURCH, KENT



1

• | •

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FIG. 1 SNODLAND CHURCH, KENT.



FIG. 2 SOUTHFLEET CHURCH, KENT.





Fig. 1. Melles Church,  
Somersetshire



Fig. 2.  
St. Martin's le-Grand  
Church, York.



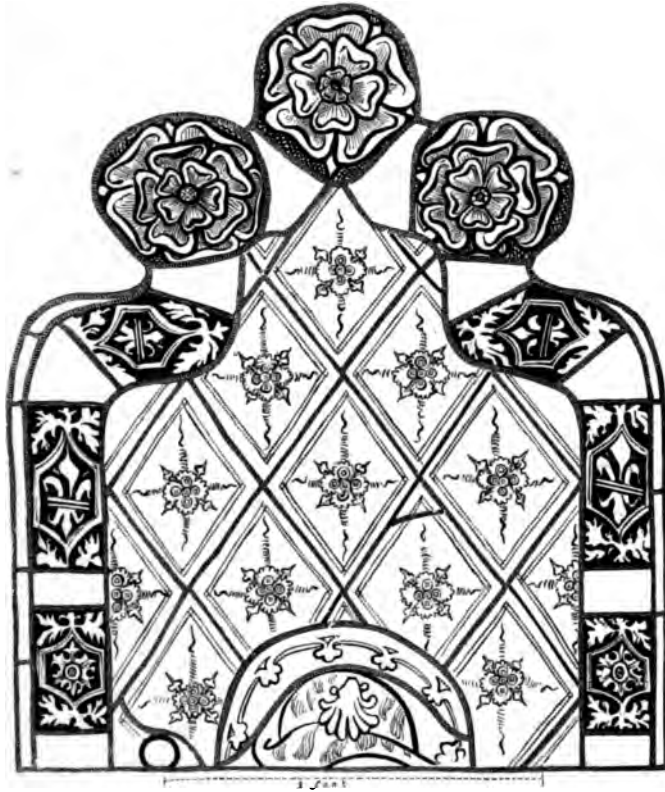
Fig. 3 Wanlip Church, Leicestershire.





WOODMANSTONE CHURCH, SURREY





SNODLAND CHURCH KENT





THE THIRD, OR PERPENDICULAR STYLE.



*A foot.*

REFECTORY, ST. CROSS, NEAR WINCHESTER.





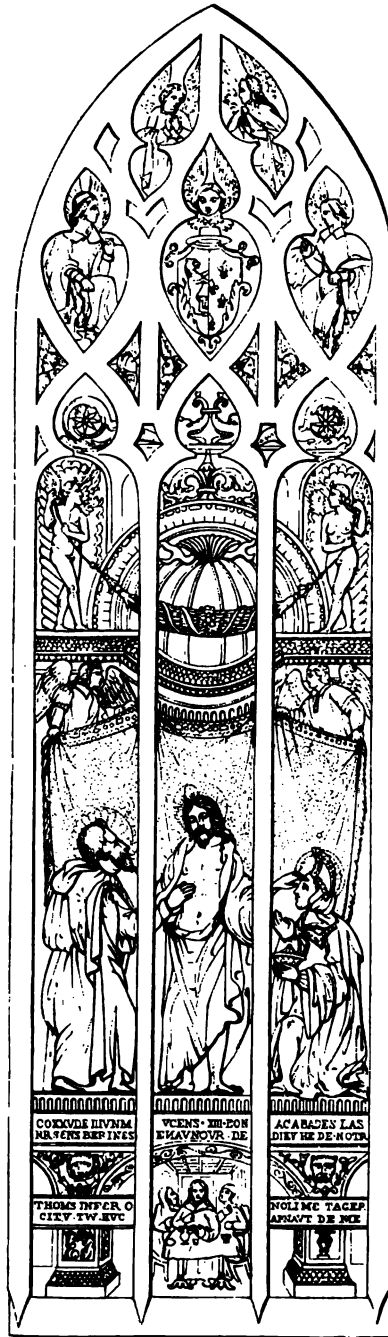
OCKWELL'S HOUSE, BERKSHIRE.







THE CINQUE CENTO STYLE.



AUCH CATHEDRAL, FRANCE



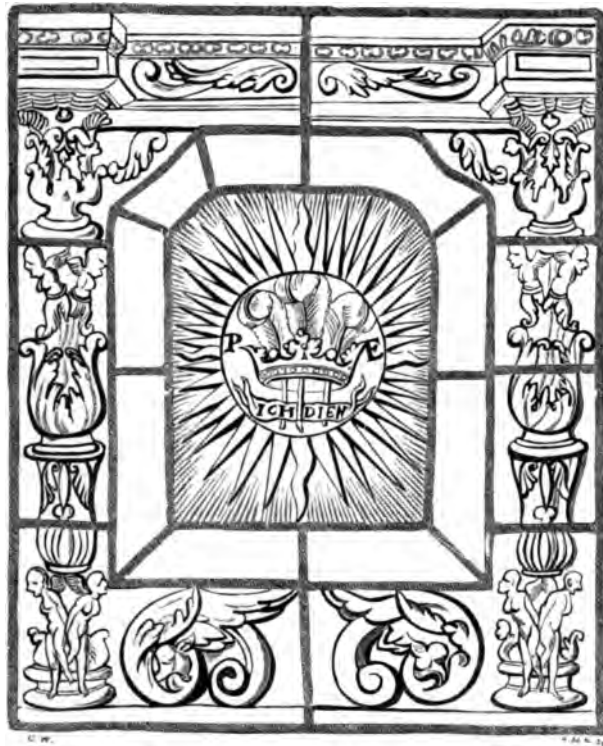


REYNOLDS' PLACE, HORTON KIRBY, KENT.

THE CINQUE CENTO STYLE.



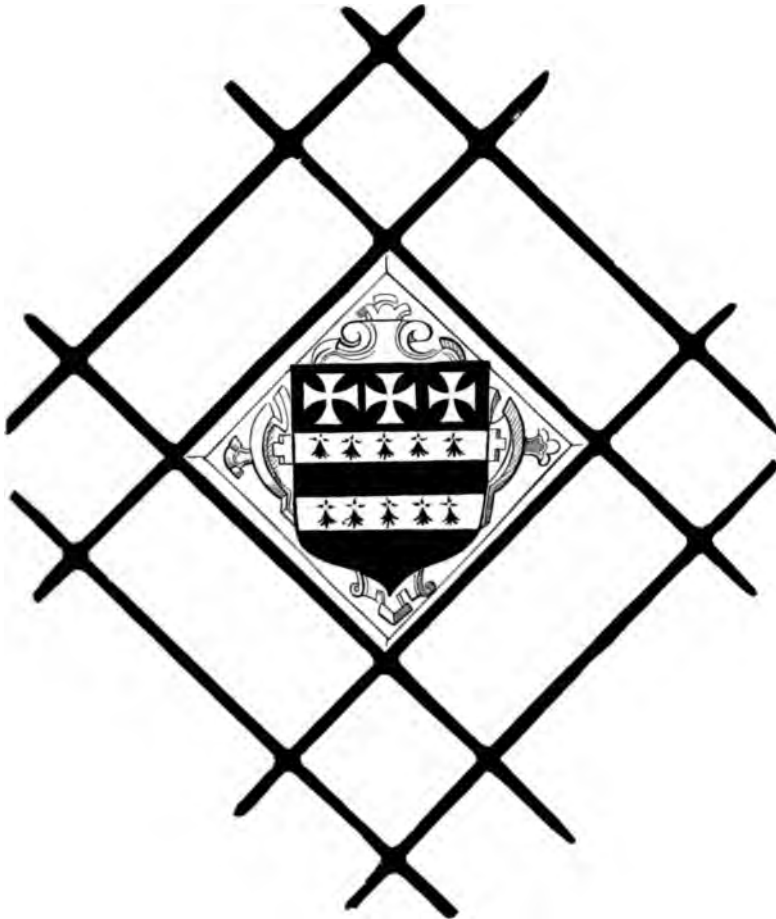
ST. NICHOLAS CHURCH, WILTON, WILTS.



*A foot wide.*

IN THE POSSESSION OF ALBERT WAY, ESQ.





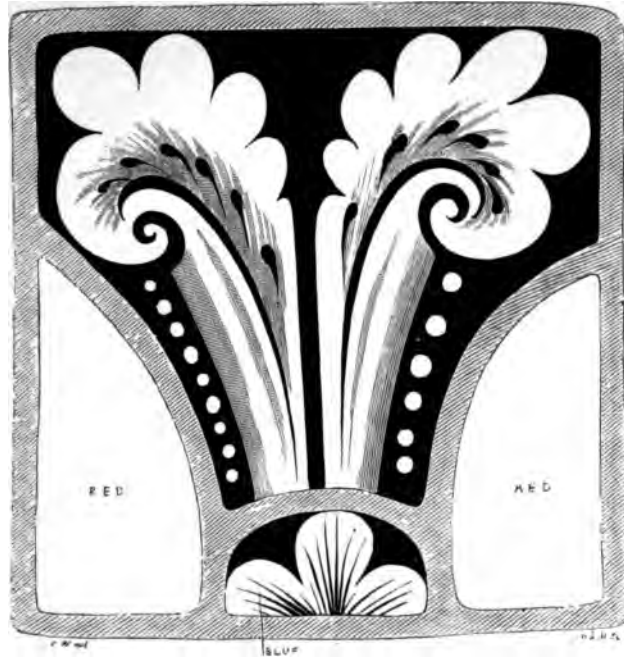
*Scale, 3/4 and a quarter inch to a foot.*

FRANKS, KENT.



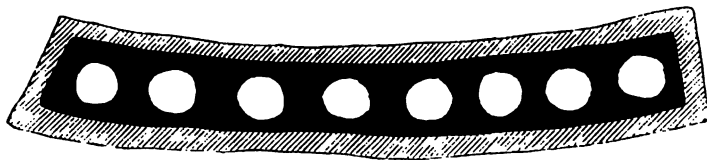


No. I.



ST CROSS CHURCH. NEAR WINCHESTER

No. II.



JERUSALEM CHAMBER, WESTMINSTER ABBEY







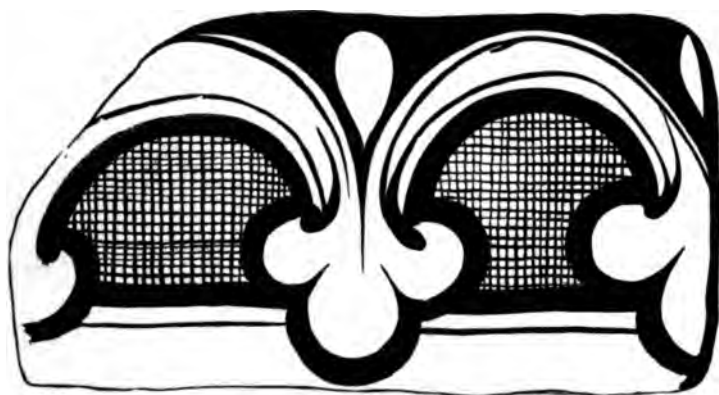


No. I.



WESTWELL CHURCH, KENT.

No. II.



SALISBURY CATHEDRAL.









SALISBURY CATHEDRAL.



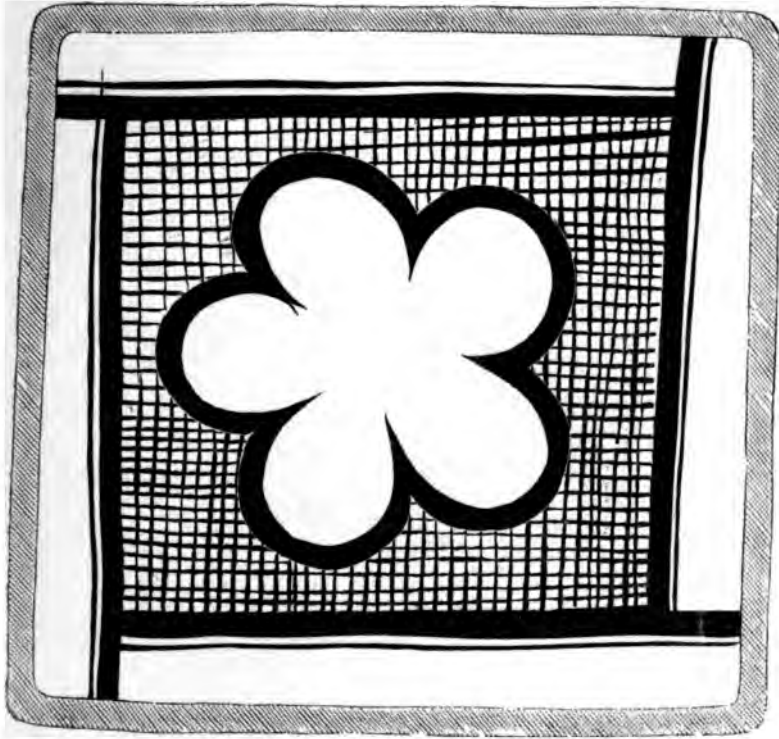
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ST. DENIS CHURCH, YORK.







SOUTHWELL MINSTER





1.



DORCHESTER CHURCH OXFORDSHIRE

2.



WESTWELL CHURCH KENT







ST. NICHOLAS' CHURCH. WILTON, WILTS.



1.



JERUSALEM CHAMBER WESTMINSTER A.B.C.

2.



JERUSALEM CHAMBER WESTMINSTER A.B.C.





1.



PELLING CHURCH, KENT

2.



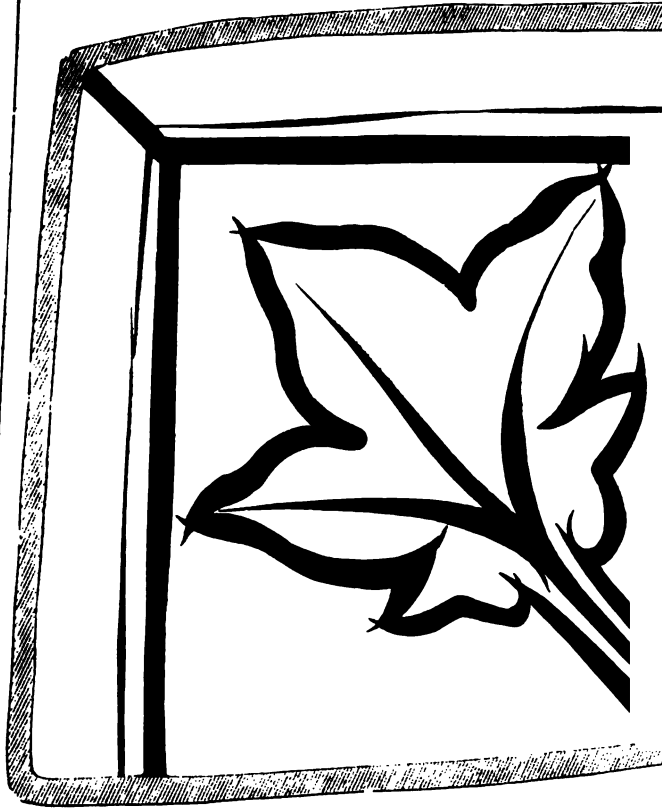
CHARTHAM CHURCH, KENT







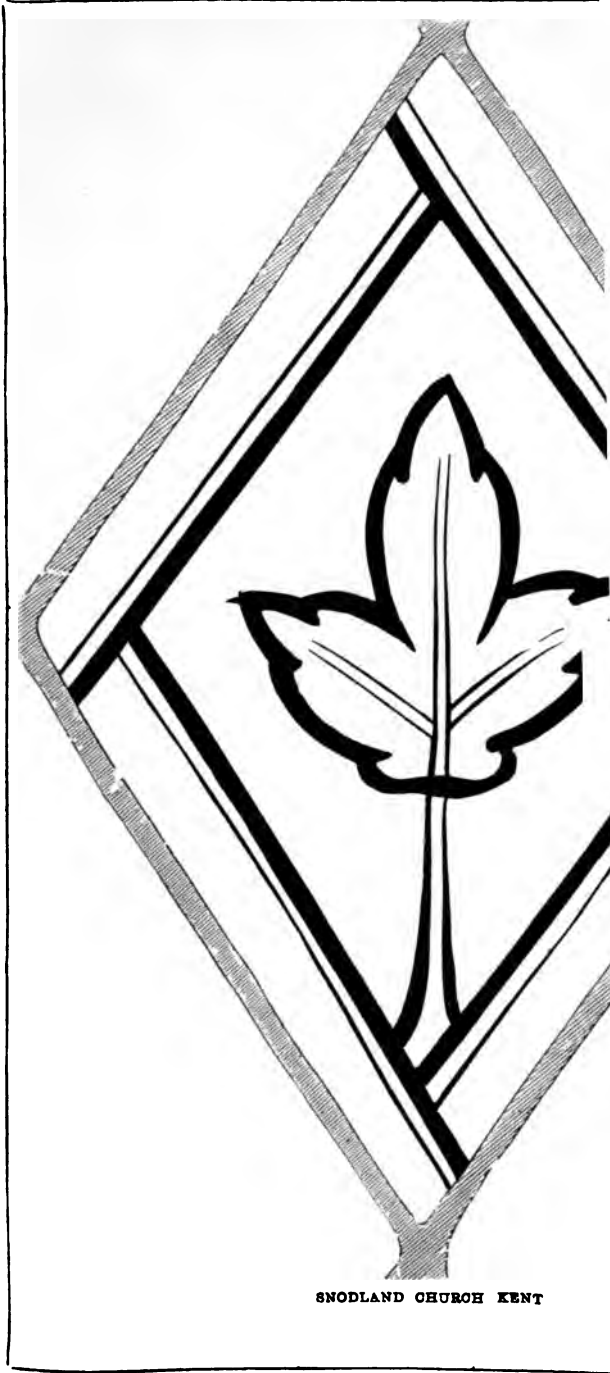
THE SECCND, OR DECORATED STYLE.



WESTMINSTER ABBEY.



THE SECOND, OR DECORATED STYLE



SNODLAND CHURCH KENT





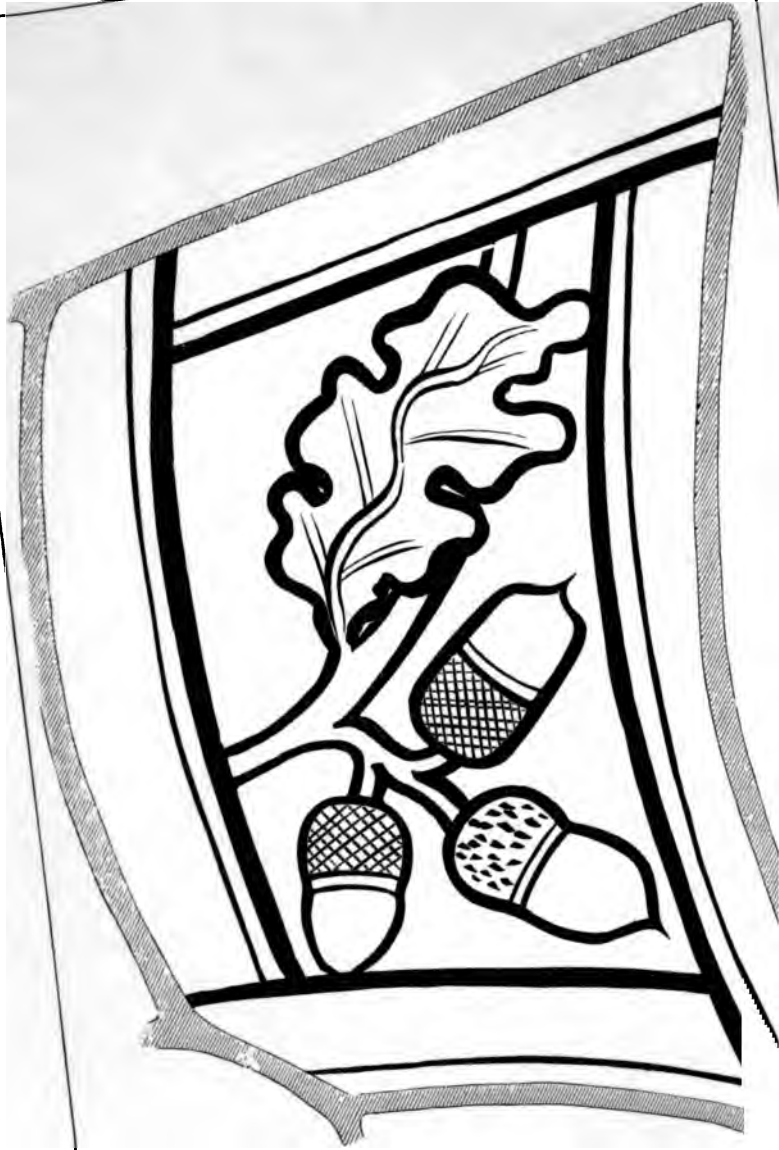


MERTON CHAPEL. OXFORD



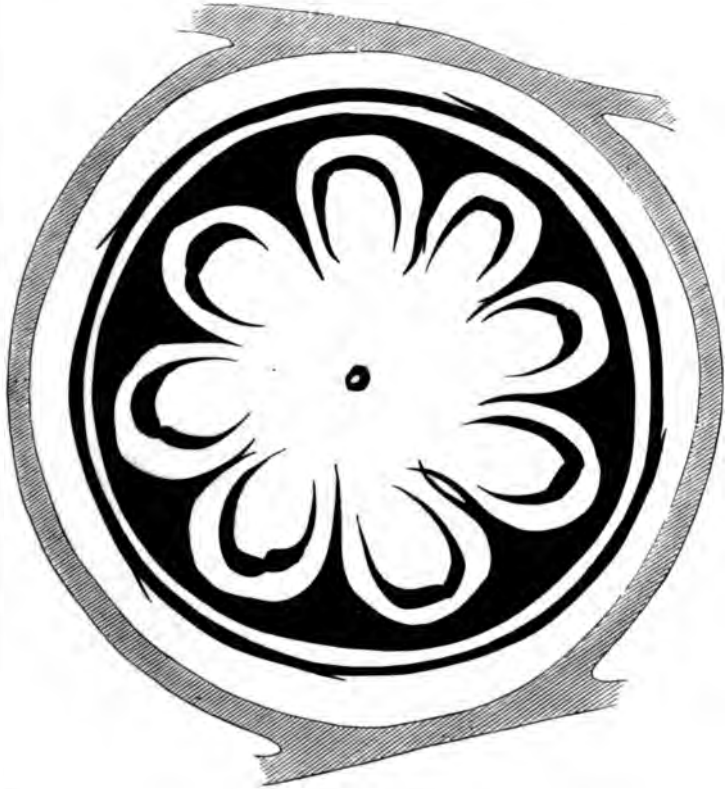






MERTON CHAPEL, OXFORD





SELLING CHURCH. KENT.



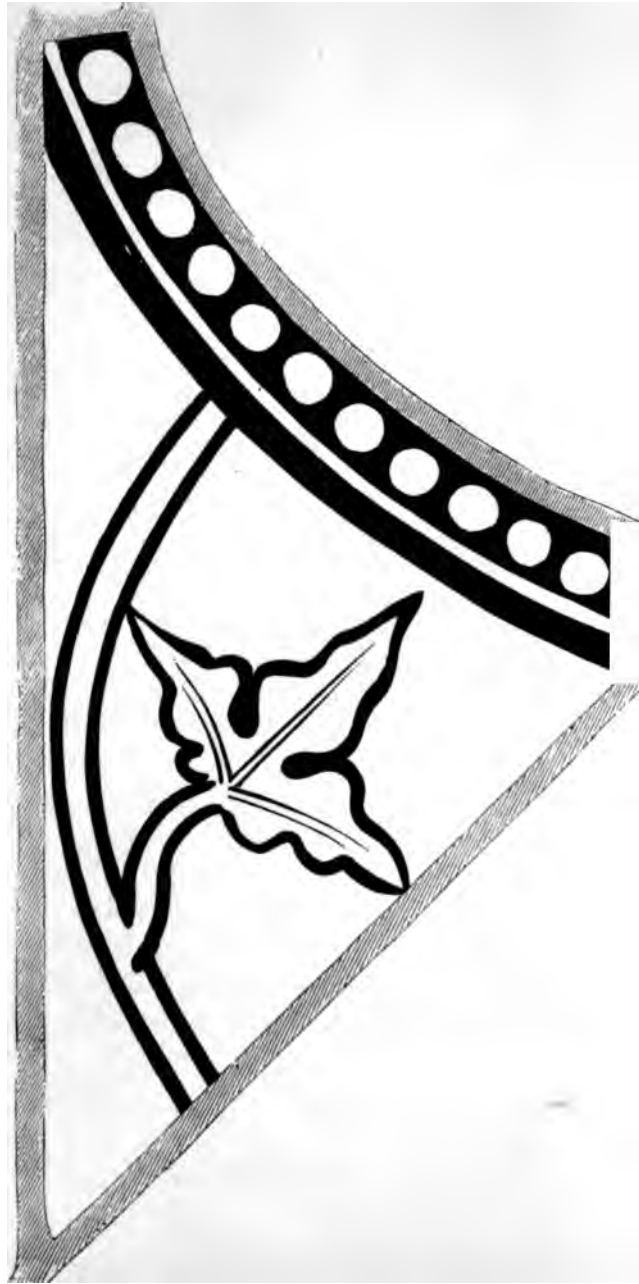
THE SECOND, OR DECORATED STYLE.



IN THE POSSESSION OF MR. WARD.



THE SECOND, OR DECORATED STYLE.

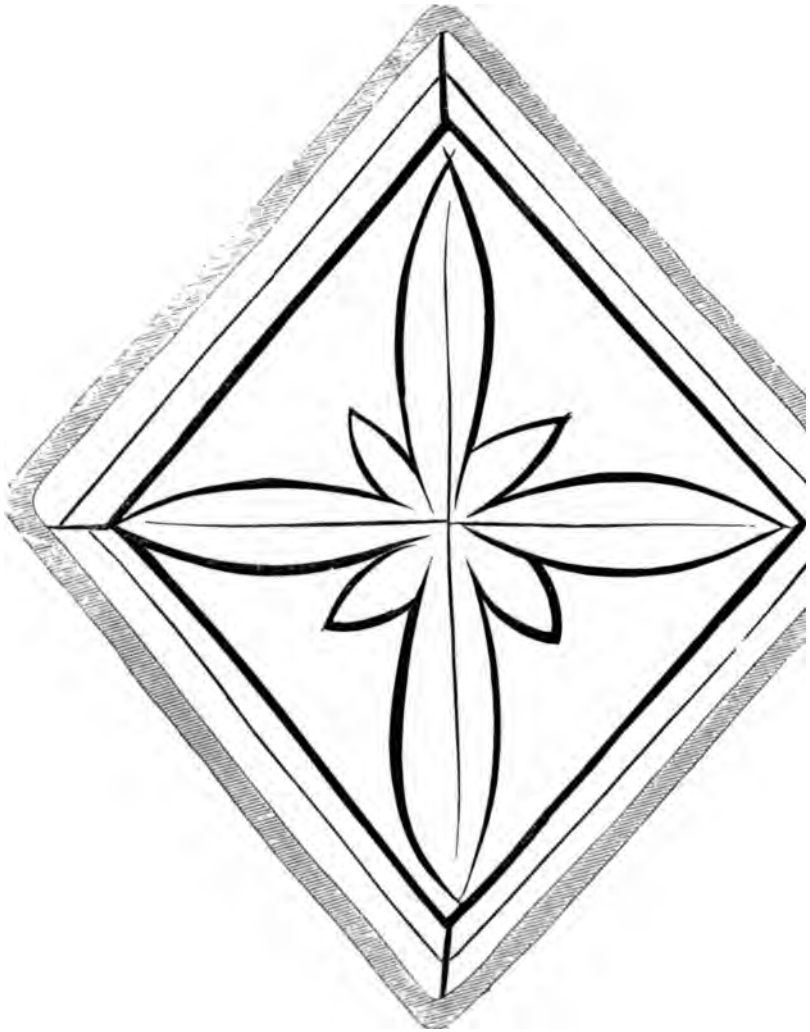


CHARTAM CHURCH, KENT.





THE SECOND, OR DECORATED STYLE.



CHARTHAM CHURCH, KENT.





IN THE POSSESSION OF MR. WARD.



STAMFORD CHURCH, NORTHAMPTONSHIRE











WORFIELD CHURCH, SALOP.

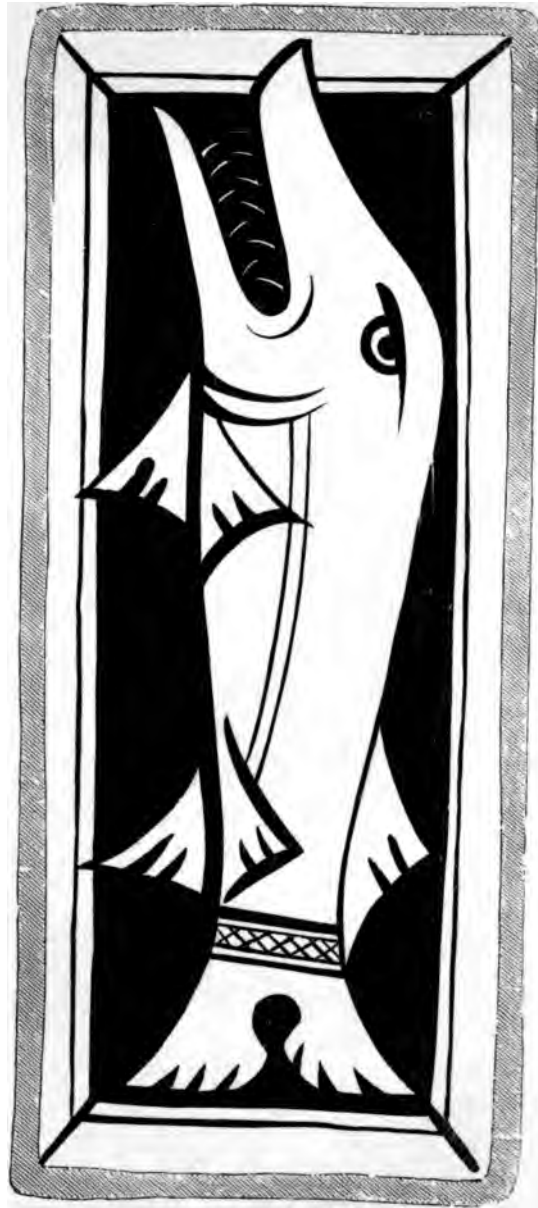


WORFIELD CHURCH, SALOP.





KINGSDOWN CHURCH, KENT.



KINGSDOWN CHURCH, KENT



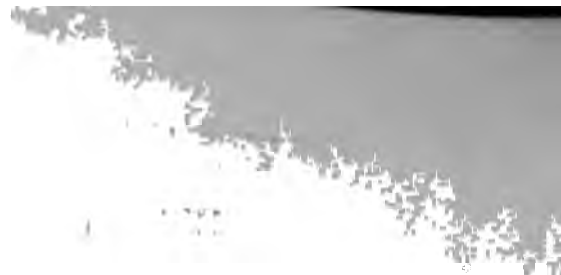


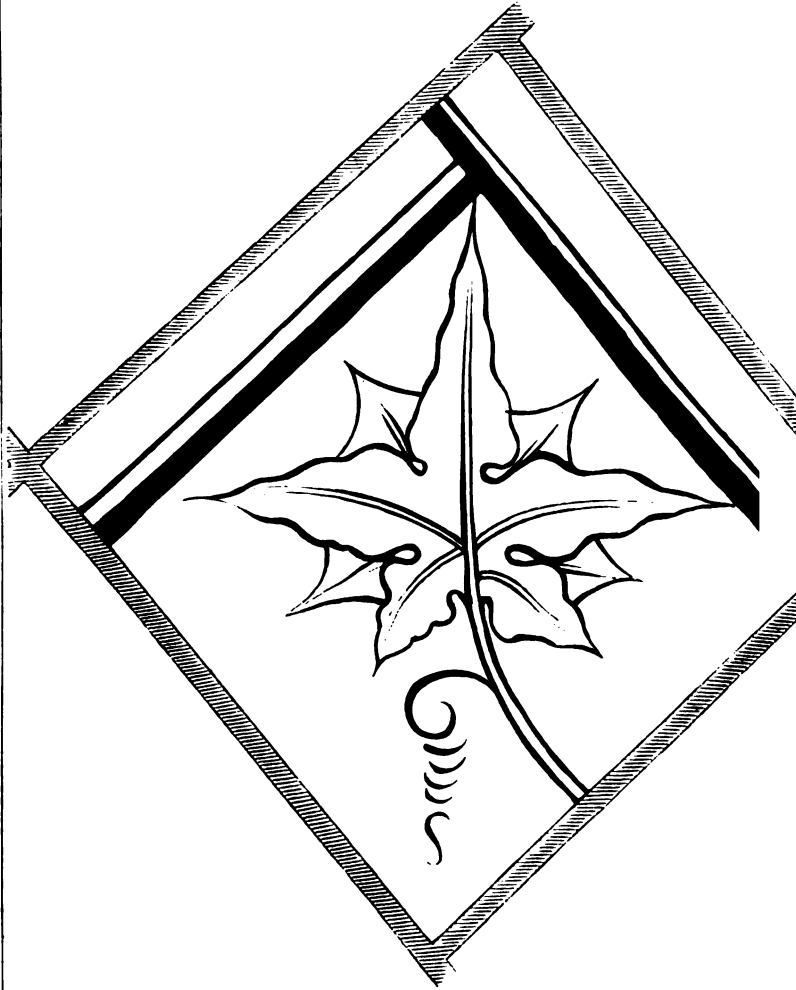
THE SECOND, OR DECORATED STYLE.



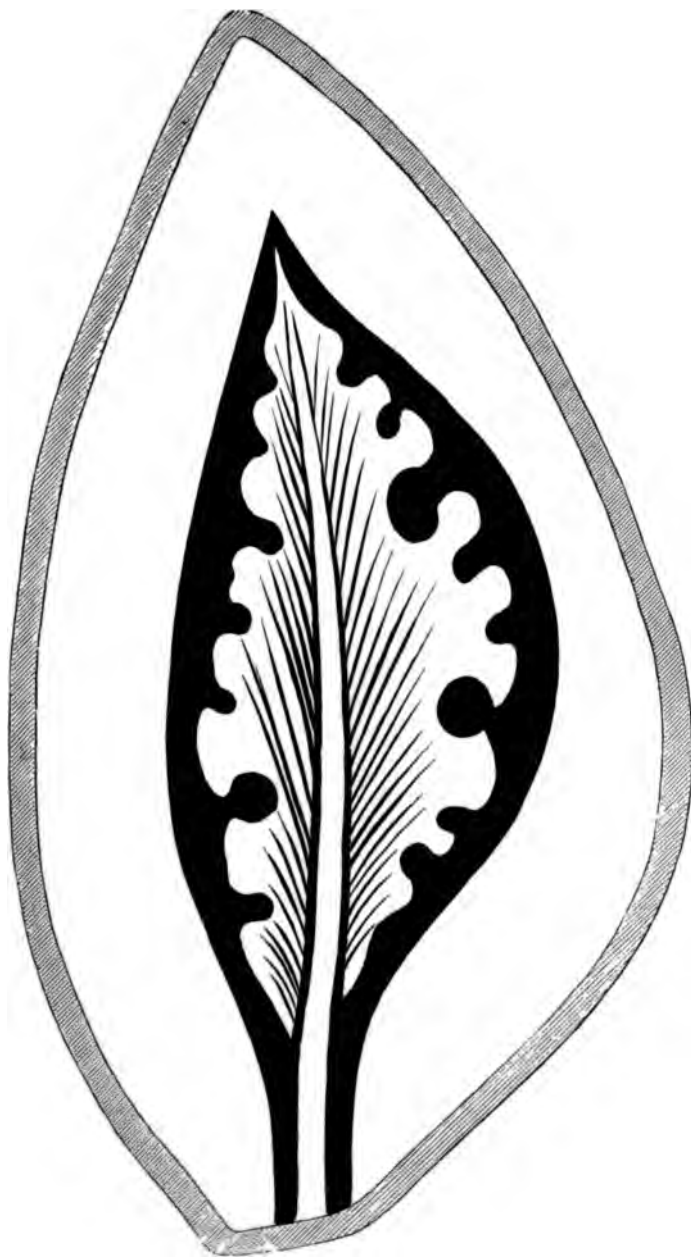
KINGSDOWN CHURCH, KENT







URCHFONTE CHURCH, WILTS



SOUTHFLEET CHURCH, KENT.

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THE THIRD, OR PERPENDICULAR STYLE.



CHOIR, YORK MINSTER

1. The first part of the document is a list of names and dates.



MELLS CHURCH SOMERSETSHIRE

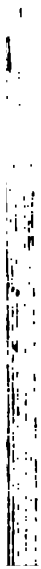


1. The first part of the document is a list of names and addresses of the members of the committee.





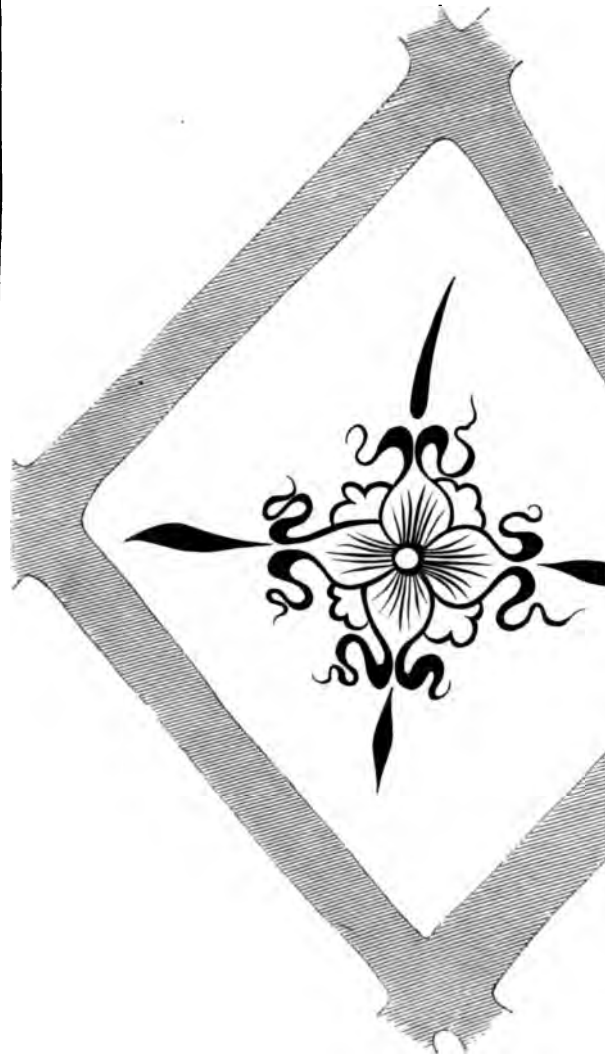
MELLA CHURCH, SOMERSETSHIRE



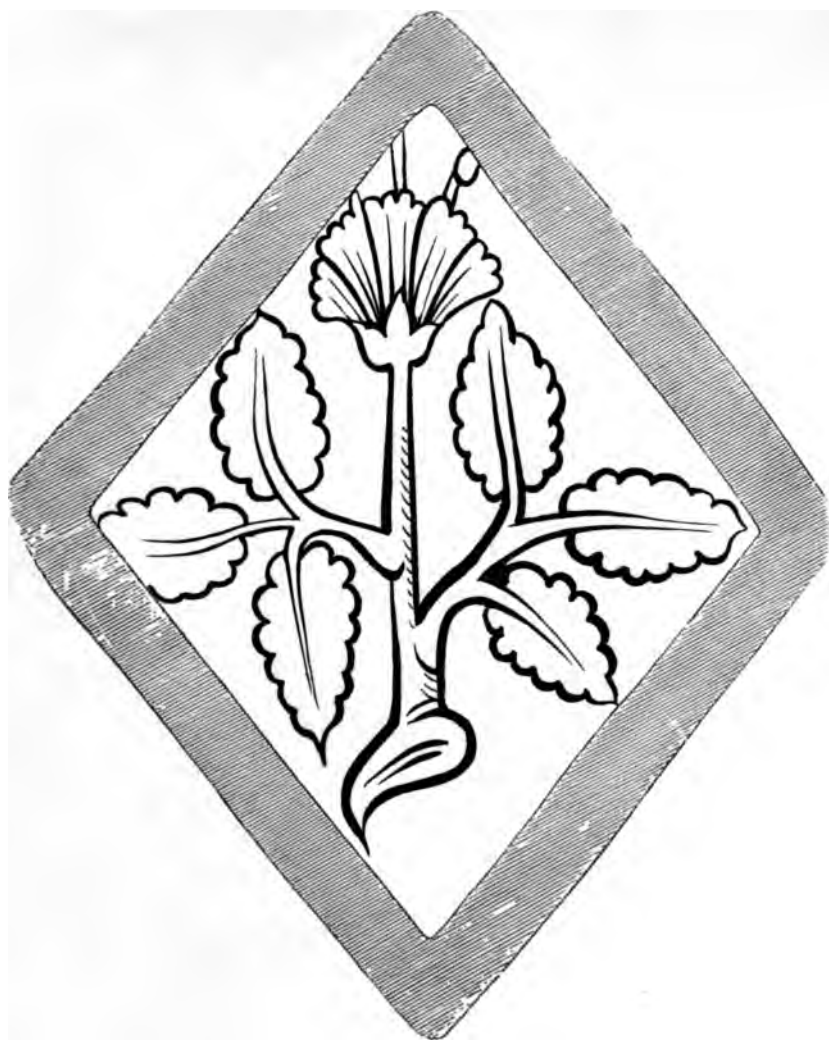


MELLS CHURCH, SOMERSETSHIRE

THE THIRD, OR PERPENDICULAR STYLE.



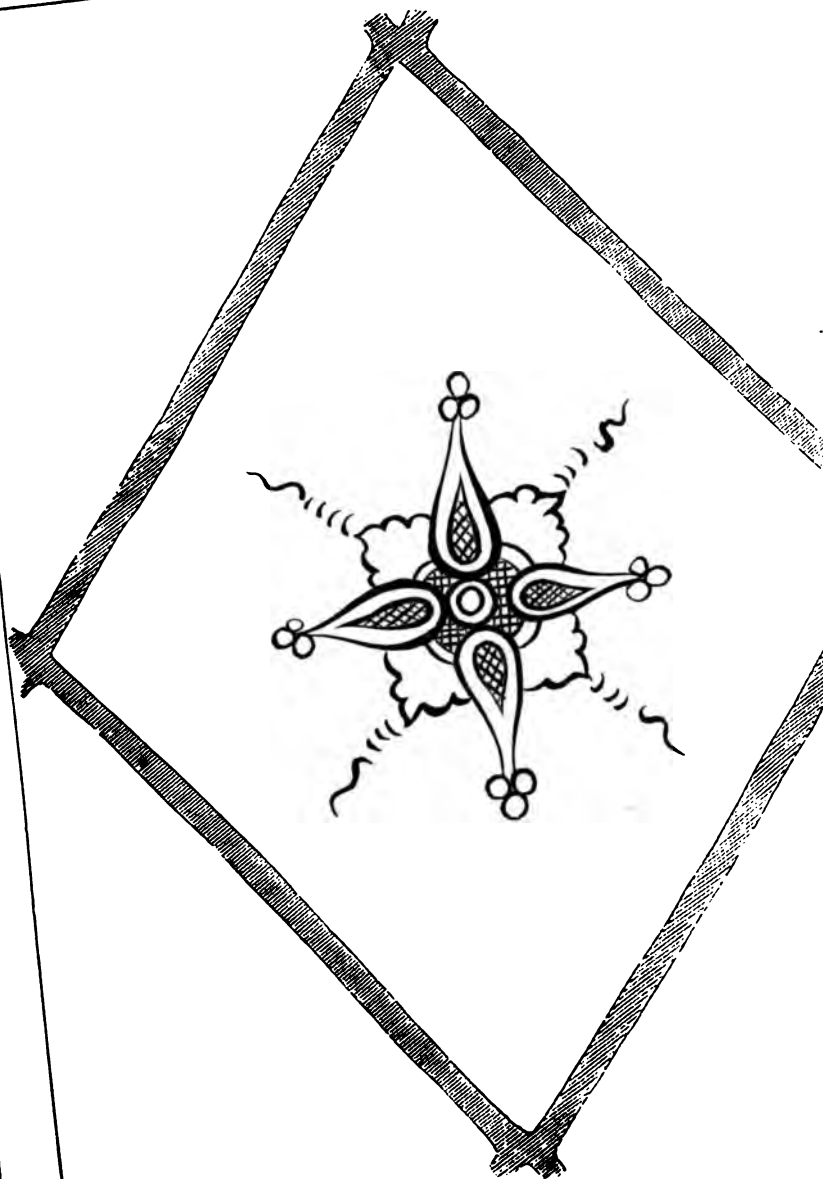
MERTON LIBRARY, OXFORD.



MERTON LIBRARY, OXFORD.







SNODLAND CHURCH, KENT.

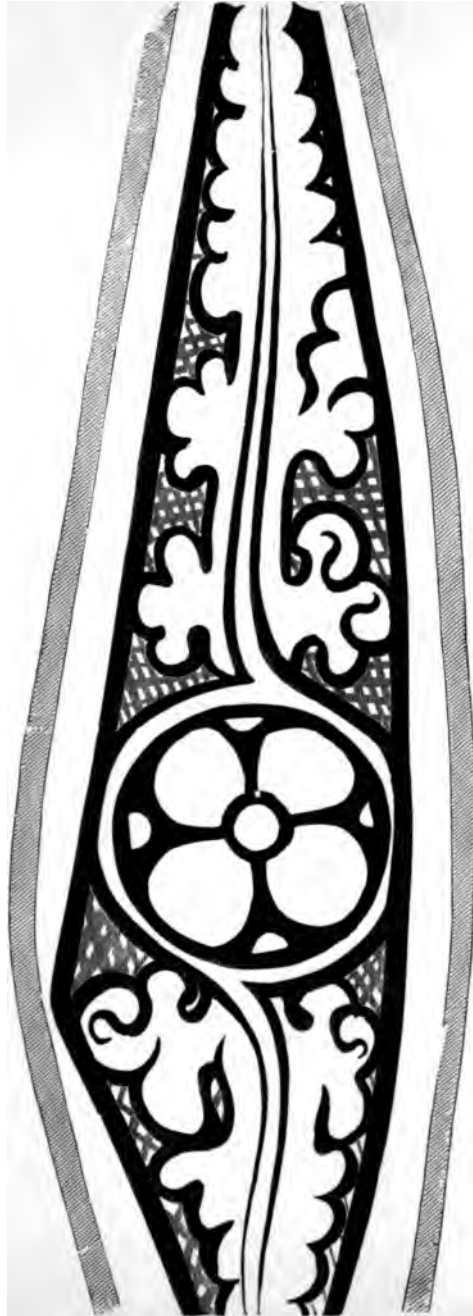
THE THIRD, OR PERPENDICULAR STYLE.



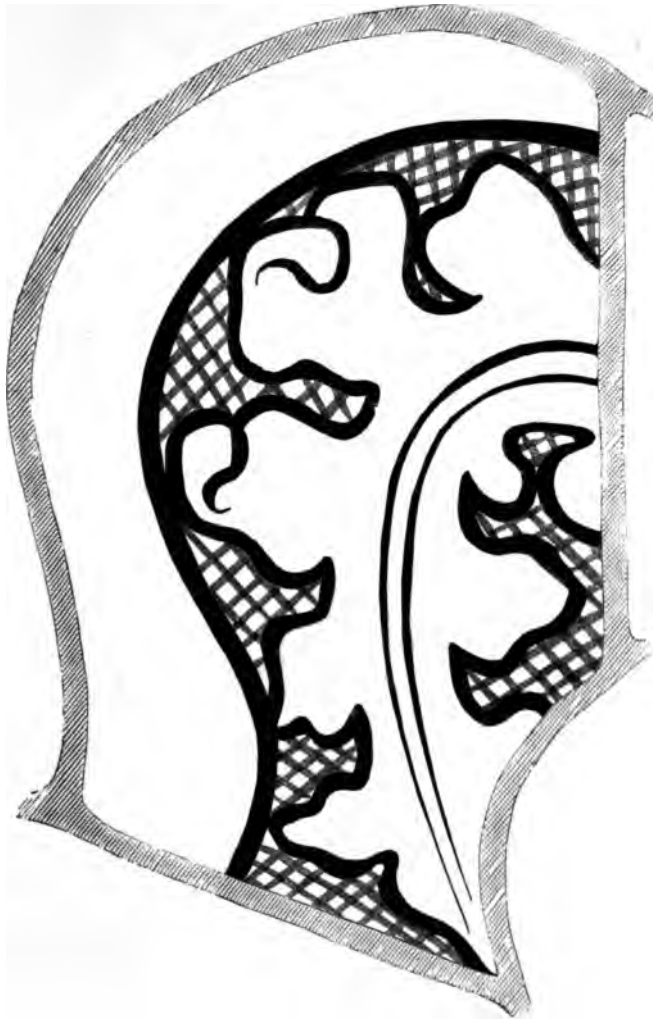
MELLS CHURCH. SOMERSETSHIRE







MELLS CHURCH, SOMERSETSHIRE.



SNODLAND CHURCH, KENT.

1. The first part of the document is a list of names and dates.

THE THIRD, OR PERPENDICULAR STYLE.



STOWING CHURCH, KENT

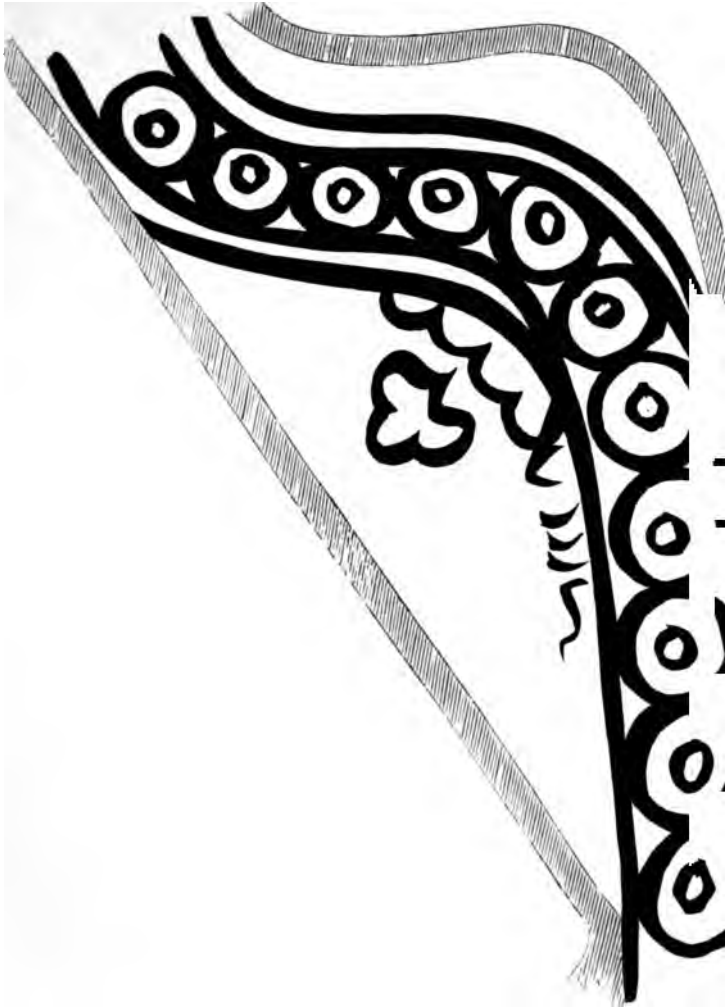








THAYSTEAD CHURCH, ESSEX



TEMPLE ROTHLEY CHURCH, LEICESTERSHIRE

THE CINQUE CENTO STYLE.



ST NICHOLAS CHURCH, WILTON





A PIECE OF GLASS IN THE POSSESSION OF MR. MILLER.







IN THE POSSESSION OF C. WINSTON. Esq.

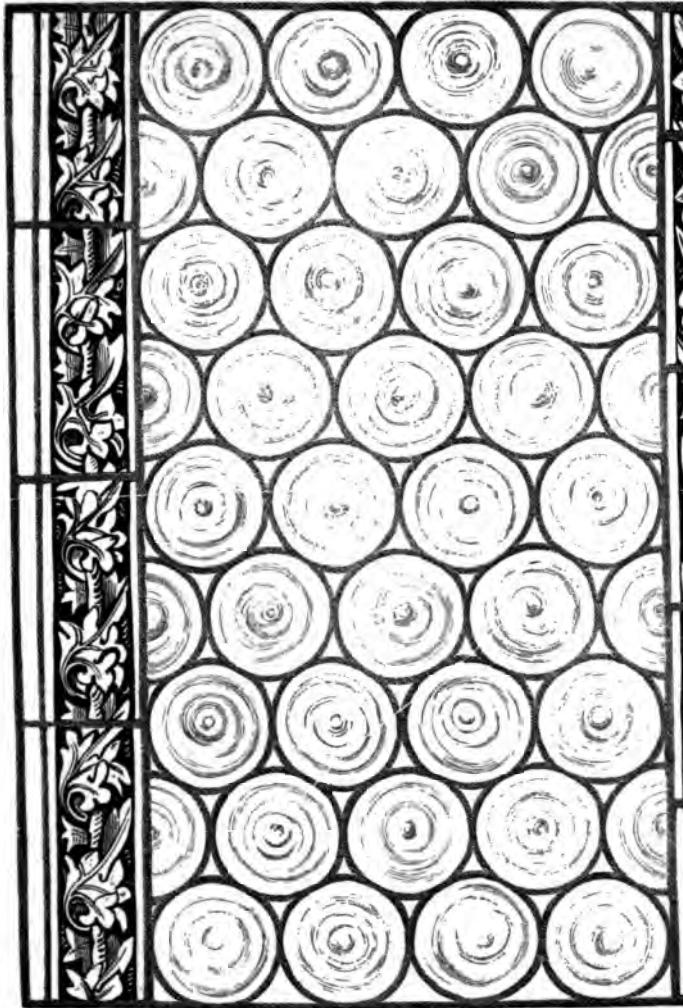
THE CINQUE CENTO STYLE.



THE POSSESSION OF ALBERT WAY, ESQ.



THE CINQUE CENTO STYLE.



GERMAN ROUND GLASS.